DWBULLETIN

FEB 19

THE MONTHLY NEWS-'ZINE

'Attack' hits 9m

ATTACK OF THE CYBERMEN part 1, the first episode of the 22nd Season, attracted a n audience of 8,913,000, nearly 2 millions higher than the average audience for Season 21, and a million more than Season 21's highest rated episode—RESURRECTION OF THE DALEKS part 2.

This increase, although largely due to its 'first night' attraction, is also in trend with the general increase in television viewing over the last year meaning, despite its impressive audience of 9 million for a tea-time slot, it is placed no higher than '52nd' of the most viewed programmes during its week of screening.

Future ratings will determine whether the return to Saturday has proved a n overall success. Indeed, it would appear that, a t the time of going to press, episode 2 may have dipped to as low as around 7 millions...

ATTACK OF THE CYBERMEN Reviewed: Pages 6 & 7...

Blasted to Cinders

Panto report by MARION BREEZE, Photos (c) of ABIGAIL SHARP.

The show was billed as *CINDERELLA—a DOCTOR WHO Panto*, but turned out to be a traditional pantomime which just happened t o include Colin Baker, Mary Tamm, Nicola Bryant , Anthony Ainley and Jacqueline Pearce, and made very little reference to *DOCTOR WHO*. However,it was still a chance to see the *(Cont'd P.7...)*

Heather Hartnell Dies

It is with much regret that we report the death of Heather Hartnell , wife of the late William Hartnell , who passed away peacefully in her sleep on 12th December 1984.

OBITUARY AND RECENT INTERVIEW:Pp.5.

EDITORIAL

DWB 19

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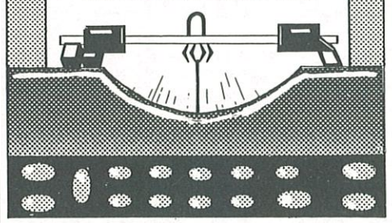

Welcome to the first DWB of '85 !

Many thanks to everyone who voted in our '1984 Readers Poll', well over 150 of you, and the prize-winners and results, which make very interesting reading, will be announced next month. The results in the DWB section will bring about changes and a new-look DWB from April's issue.

Some good news, particularly for readers who have been with us from #10 onwards, is that currently in preparation is 'THE BEST OF DWB:1-9' incorporating, as the title suggests, the most memorable items to be published in the first few months before DWB underwent its new-look and increased circulation. The articles will be reset into the present DWB format and should be out in time for the DWASocial, in early April. Look out for details on ordering next month...

Last month's 'Armchair Guide' contained a few minor bloopers due to deadlines. ATTACK OF THE CYBERMEN should have been credited to Paula Moore, not Eric Saward, and it didn't feature Mark Hardy. Also, the aliens were 'Cryons', not Cyrons as we suggested. As well as spelling SEAN wrongly, it was, of course, his son Jason Connery who starred in VAROS. It would appear that THE TWO DOCTORS has the Doctor and Jamie plucked from a timestream somewhere between EVIL OF THE DALEKS & FURY FROM THE DEEP, and not the latter and WHEEL IN SPACE. Finally, we were mistaken in crediting Robert Ashley as Herbert as opposed to the Borad (thankyou Dominic)! David Chandler plays Herbert.

Finally this month, if you feel you can write interesting and 'punchy' articles please drop me a sample of your work to the above address.

Gary.

DWB: /ACKNOWLEDGEMENTS/ №: 19

JUDITH BAILEY.....Video Cover(16)
DR. COLIN M. BARRON...'ATTACK' Review (6)
DAVID HANKS.....'Tardis 21' Report(12)
HOWARD WHITE.....Interview (5)
GRAHAM WOOD. VENGEANCE ON VAROS Review(10)
BBC(c)Photos (1,10), J.Jeremy Bentham(CMS News), Marion Breeze & Abigail Sharp (1,6) Richard Starkings (4) and W.H.Allen (9).

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LEO TELLING, Writer, NOT THE MIND PROBE
There is, perhaps, only one reason why I buy *DWB*—the news content. It is in this respect that I feel *DWB* has deteriorated over the last 5 or so issues. Since the 'good old black and white days', along with the advent of Stephen Glancy, Colin Barron & Co, the majority of the news content has been replaced by some of the worst padding ever, changing an undeniably well produced fanzine into any run-of-the-mill dross-'zine, the likes of which seem to rule at the moment. Although *DWB* is undeniably superior to the 'main course(!)' 'CT', I feel direct comparisons are unfair—after all, *DWB* has news in its pages !

It now seems that the Letters Pages are degenerated into an overblown review of last issue—there is hardly an interesting letter to be read these days—not so in your earlier issues. In the 'pre-glossy era' you had a compact and punchy fanzine which really deserved to thrive, but your expansion is unnecessary as most readers prefer quality rather than quantity. Recent padding would include Colin Barron's sychophantic Cyberman article, through to a slightly superior article on violence that merely articulates thoughts of many fans rather than trying to 'provoke' thought. This is not your fault, but the expansion is, and it is that that has led to the degradation of a once brilliant fanzine.

Despite all this I still remain a loyal reader !

ROY WILLING, Wanstead, LONDON
Your 'zine is EXCELLENT !! I've continually purchased it since issue 1 and it really has got better and better. But, and I'm afraid there are a few buts, I've read quite a few 'zines and a great many letters from 'so-called fans' but there seems to be, both in the DWAS and those who aren't, far too much stupid, idiotic criticism about everything, and quite frankly I'm a little p..... off with the pathetic attitudes people have, so please everyone, STOP IT(!), or I'll release my pet Cybermats !!

Another (but) concerns the rather flippant and nagging way you glossed over the news of the decade, as highlighted in *DWB* issue 2. I refer, of course, to the people whom you know, and others have written about, with regards to *some* missing episodes, ie: *INVASION (1 & 4), MACRA TERROR, TENTH PLANET(4)* & episodes of *THE ABOMINABLE SNOWMEN*. Why have you not done anything ? I find this fustrating at the BBC's and your own apparent lack of involvement.

A. MULLER, Chatham, KENT
I have become increasingly fed up with letters to you. With some really wet characters about, who seem to *think* they are fans, what chance has 'fandom' got ? The response to your marvellous campaign for *SHADA* was pathetically apathetic. Also the depressing attitudes of people like Tim Collins(issue 12/13) left me feeling rather sick. The bored response to your audio tapes suggestion was equally sickening—I, for one, would like to own any story from any era, instead of just the few Davisons I have got.

Now, more letters like Keith Hollinshed (12/13) wouldn't go amiss. Even Neil Hutchings was at least being 'constructively critical', as JN-T would put it. I would like to sign off in agreement with Neil Hutchings's letter(issue 16) : you are getting a bit arrogant at times.

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MIKE TEAGUE, Uxbridge, Middlesex
Thanks for the Winter Special—the best yet in my opinion. I loved your jibe in your 'CT' ad over the 'main course' slogan. And don't you think the format of CT (colour logo and glossy paper) looks a bit familiar, to say nothing of the logo itself ? I mean, highlighting the initials and using exactly the same style of lettering as *DWB*—it's so original that it could almost have been done by Eric Saward !

The Season 23 news was interesting. I hope that if the plastic people and the bearded one do meet again, the fact that the Autons/Nestenes were betrayed by The Master(ie Roger Delgado), at the end of *TERROR OF THE AUTONS*, is taken into account ! And if the Ice Warriors and Sil(Colin Baker's main foe ?) are also there, then 7 of the 13 episodes will feature 'oldies'. Now, at the end of Season 22, even taking *TWIN DILEMMA* into account, Colin Baker will have been in more stories with old foes than new ones, which, in my opinion, is bad news !

By the way, I wouldn't advise prolonged viewing, but anyone misfortunate enough to catch an episode of 'The A-Team' (I must confess to actually liking the first half of the original series, before the usual U.S. TV repetition syndrome set in) then they will notice that, despite all the bullets flying, all the people thrown from heights and all the car crashes etc, *nobody* gets killed ! So next time you want violence diluted, watch 'The A-Team' and think about the effects. If you *do* have violence—and it is necessary for realism—the most important thing is to show the effects; that it isn't safe to jump from a great height, and that if you have a fight you are likely to get hurt—not just dirty clothes !

ALAN GREEN, Bexleyheath, KENT
The cover photograph for the Winter Special was nice and very colourful—but this told us that the Doctor faces(another)execution in *VENGEANCE ON VAROS* four weeks prior to transmission. This was, I feel, an unnecessary plot giveaway. The others were excellent, although the two-to-a-page of the Summer Special did give us more photographs !

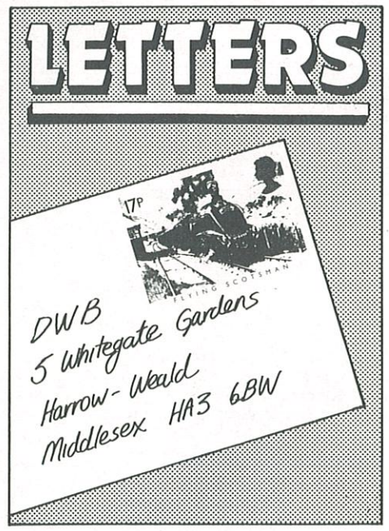
Season 22 hadn't even started and you are printing exclusive news items on Season 23 ! Remember *OPERA OF DOOM* (?) and there are a whole lot of unrealised stories over the last 21 years. This sort of advance information is unnecessary and also risky. After all, at the time of writing all of Season 22 hasn't been completed—and that is for stories commissioned and accepted !

Several points were raised in the letters pages; personally I don't think that an audio tape of a *DOCTOR WHO* story is worth having since so much of the programme is visual—the novel is a much better substitute. As for the coding sequence, I have no objections to the BBC's system. I do, however, think that Target's system is ridiculous. If they have to number the books then the number should refer to the story as it stands overall, ie *AN UNEARTHLY CHILD* is number 1 and so on.

MATTHEW SMITH, Hastings, EAST SUSSEX
The Winter Special was brilliant, even better than your previous Summer effort. The use of full page colour posters really paid off, especially the *PYRAMIDS* and *EVIL*ones—please, please, keep this idea, it looks so much better than eight smaller photos.

A truly magnificent interview with Colin Baker. I found myself totally absorbed in what he had to say and his enthusiasm for the part and the 22nd Season. I can't for the life of me see why my question *(DO YOU GET TO TEASE JAMIE ABOUT HIS KILT IN 'THE TWO DOCTORS'?)* was Colin's favourite, but I'm glad it was !

I'd been lamenting the absence of David Miller, although Stephen Cranch produced some excellent pieces, but it was worth the wait—what a superb piece of art. Most definitely David's best piece yet !



LETTERS

SAUL NASSÉ, Parkstone Close, BEDFORD
From cover to cover (and what excellent covers !) 17/18 was absolutely superb ! Pages 6 & 7 were fantastic—back to your old trail-blazing newsy style. Good photo feature on the walk too.

I'm afraid Colin Barron's piece was once again the low spot of the 'zine. The idea behind the article was good, and there was some sound research, but overall it was too dull. Still, it was good to have Stephen Glancy back—good, lively stuff, with which I'm completely in agreement with.

The Season Guide was very good and gave just enough info to whet the appetite and without spoiling the meal, but why the question mark after Glen McCoy—I'm at a complete loss as to these pseudonym rumours—the guy's writing to me ! If you look in past issues of 'Radio Times' you will find he's written for 'Angels' and also the forthcoming 'Eastenders' and (probably) 'Emmerdale Farm'. Glen also tells me he's starting work on the novel for *TIMELASH* soon. Cross my heart !

KATE GREEN, Sutton, SURREY
On taking my copy of the highly acclaimed *DWB(17/18)* from its envelope, I was heard to have said: *"Wow, this looks good !!"*, or words to that effect. The Special was smashing—the best thing I've seen on the fanzine front for a long time. The pull-out poster was superb, as was the interview and the cartoons. The only annoying thing was that it was the first issue I have bought, and seeing that I've been a DWAS member since 1979, I should be ashamed of myself !

NIGEL MORRIS, Warrington, CHESHIRE
I very much enjoyed the Winter Special, and as you say, first with the news . . . again . . . Loved the photo from *THE PYRAMIDS OF MARS*—wonderfully atmospheric. Equally good was 'The Coming of Age' poster by David Miller. All criticisms of Mary Whitehouse were greatly appreciated by this reader . . .

PAUL SMITH, Hanslope, MILTON KEYNES
Issue 17/18 was *"the fanzine event of the year"*. The colour pages were beautiful and the Six Doctors poster by David Miller adorns my bedroom wall in all of its glory. The Colin Baker interview was good although I found it rather bitty and the questions unrelated. Maybe you could write the interviews as a feature with quotes like the ODWM. It makes it more easier to read.

How about an A3 poster of a full view of the most recent design of Cybermen by Stephen Cranch ? I'm sure it would be marvellous.

I favour transcribing interviews as they happen, rather than as a padded out feature with quotes(as in the ODWM). This way you present a completely honest interpretation as everything is included—answers and questions—and surely easier to read? However, if demand is great enough, DWB will change to Paul's suggestion for future interviews. What do YOU think ?

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Last issue John Riley followed up his appraisal of Graham Williams(DWB 12/13)with his views on THE JN-T ERA, which was less than praiseworthy. However, many readers have sprung to JN-T's defence, giving the article a unanimous thumbs down. . .

TIM PORTER, Cannock, STAFFS
I can't begin to tell you how much I enjoyed the Winter Special. My enjoyment was only spoiled by John Riley's article, *THE JN-T ERA*. I am sick to death of articles like this which keep popping up with a monotonous regularity written by so-called 'fans'. As I don't want to waste much more space talking about the article in question, I will say *everything* he said was RUBBISH ! And if you think that's a cop-out I'll be willing to take it up with Mr. Riley or anyone else in *DWB's* Letters Pages(or privately).

The rest of the articles were well written and the artwork was excellent. The Letters Pages are very lively and interesting and a joy to read, and the cartoon on page 3 was great—a pity it doesn't mirror real life ! But the highlights,of course,were the Colin Baker interview and the colour photographs—BRILLIANT ! Superlatives *must* be thrown around (isn't that a nice DWAS word ?).

NICK KNIGHT, Sittingbourne, KENT
The Winter Special was great. However, I have one criticism—that being John Riley's article *THE JN-T ERA*, which I found totally pathetic and an embarrassment to read. I realise that he is entitled to his own view, but I'm afraid that I can only term him as a 'nitpicker', a trait which seems predominant in many 'fans' of the series at the present time. It has always been the trend to undermine the achievements and qualities of current *DOCTOR WHO*, and producers seem to suffer the most(including Philip Hinchcliffe). Graham Williams suffered from this and, although his stories were not generally up to the standard expected from *DOCTOR WHO*, surely this is all the more reason to praise JN-T, who has given us classics like *CAVES OF ANDROZANI*, *ENLIGHTENMENT* and *EARTHSHOCK*, to name a bare few, and who also has a zeal and love for the programme which is, to my mind, unprecedented.

MAXWELL ROWAN, Falkirk, SCOTLAND
The Special was superb. But there was one article that incensed me. It's the same old thing that's churned out time and again and I thought you had passed the subject by. I am referring to the JN-T article. My God ! Not another nostalgia freak blinding us with his pathetic pessimism. Please *DWB*, keep that sort of thing OUT—leave them to 'Skaro' and 'Eye of Horus'. I really can't be bothered with people who compare *DOCTOR WHO* as it is today(through rose-tinted spectacles)with *DOCTOR WHO* in *"the good old days"*. I admit that JN-T hasn't been the best producer the show has had, but he's handling the programme admirably. And I just *can't* believe John Riley thinks that there are only 4 good stories in JN-T's entire 5 year span. I suggest to him that, come 5.20 on Saturday evenings, he switches off(the television I mean), for I feel that he'll be a lot happier in doing so.

'SALAMANDER', Hove, EAST SUSSEX
With the recent spate of JN-T criticism in the Bulletin and the cut-and-thrust of the current Graham Williams debate, perhaps it's about time that the reigns of other, less publicly scrutinized producers were revalued.

Take Barry Letts, 3rd in your poll(producer's category), and his Doctor, Jon Pertwee, running away with the title of Favourite Doctor—ahead of Lambert and Hartnell, for goodness' sake ! Even allowing for the fact that most of your readers didn't see these episodes, you'd think the fact that Lambert practically invented the programme would earn her a somewhat greater accolade ?

I remember Barry Letts. It was he who replaced a programme often witty and even a touch anarchic in its invention(witness *THE MIND ROBBER*) with a Doctor who relied on his success on flamboyant high-tech & a little help from the military. For five years *DOCTOR WHO* was rarely anything other than conventional, predictable science fiction. How can anyone accuse JN-T of pandering to U.S. tastes, or of 'Buck Rogering'('scuse the expression) the programme after THAT debacle ! For my part the only times I really felt uneasy with Davison's Doctor was when he started waving guns about(though I could have done without the cricket) !

STEVE PUGSLEY, Reading, BERKS
I disagreed with John Riley's views on *JNT* as I have never believed in the *"15% change a year"* rule. Jon Pertwee's arrival almost totally transformed the show, saving *DOCTOR WHO* from falling ratings as well as possible cancellation. Similarly, JN-T provided a welcome and reinvigorating blast of fresh air to the programme.

I am a bit concerned that you have given Mary Whitehouse the chance of a 'Right to Reply'. Since most of us appear to be hoping for higher horror and violence levels this season, is it wise do draw Mrs. Whitehouse's attention to the programme sooner than is necessary, especially as the Dalek story has yet to be completed ?

MRS.A.WHITMARSH, Secretary, NATIONAL VIEWERS' AND LISTENERS' ASSOCIATION, Ardleigh, Colchester, ESSEX CO7 7RH.
Thank you for your letter of 2nd December to Mrs. Whitehouse and your kind invitation to her to contribute to your magazine

She was very grateful for your invitation but is very sorry to have to say that it is not possible for her to accept as she is at the moment writing a book against a deadline and really could not take anything else on.

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NEIL HUTCHINGS, Maidstone, KENT
All I have to say to Colin Barron is try and respect my opinion, because if you're going to write articles criticisms are bound to arise, and there's no need to take them personally, or seriously for that matter. The fact that I think Dr. Barron's articles are b-o-r-i-n-g doesn't mean that they are, but simply because *everyone* has their *own* opinion, and that is mine, so there ! Also, it is, actually, quite unnecessary to use hyperbole in a fanzine; people need *no* help along the road to fanaticism.

LINDA BADRICK, Basildon, ESSEX
Dr.Colin Barron felt so irritated by Neil Hutching's letter that he had to reply to it. If he hadn't then I would have done, if only for the sake of Dr. Kit Pedlar's memory. Dr. Pedlar's stories were always written as warnings about letting the dangers of science take over our lives.It was when he stopped writing the story-lines for the Cybermen that Gerry Davis, who had formerley scripted the stories in accordance with Dr. Pedlar's guidelines, ran riot and brought us the ultimate in triteness with *REVENGE OF THE CYBERMEN*.

* * * * * * * * *Cont'd...*

MARK MILES, Edenbridge, KENT

I disagree with Stuart Russell's letter in the Special, because JN-T's redesigned monsters create extremely bad continuity, which I dislike. Most changes by producers before JN-T were done due to actors fainting and complaining of discomfort caused by the costumes. However, JN-T's design changes are totally unnecessary, and also a waste of money. Instead of creating an expensive new design we could instead have the original costumes and the money spent on other things.

MARTIN HUGHES, Tunbridge Wells, KENT

I would like to comment on Stuart Russell's reply to my disapproval of JN-T's redesigning of returning monsters. The main reason why I don't like this policy is that a lot of nostalgia that accompanies a returning monster is lost. The new Sea Devils, for instance, waddling around in Samurai gear and firing pathetic guns failed to recreate stuff that my memories consist of. Just a glimpse of a string vest would have brought back lots of memories of the brilliant '72 story, and the serial would have been better for it.

I have never got used to the new style Cybermen. Having grown up with the featureless, blank, staring masks of the previous versions, I therefore have not got the same affection for these new ones that have lots of decorative features —— including that unnecessary line between the eyes and mouth that disrupts the wonderful blankness.

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RICHARD BURT, Tiverton, DEVON

I fear the people responsible for *THE ANNUAL RIP-OFF* article *(DWB:17/18)* must have suffered a terrible miscalculation of their time co-ordinates ! While I agree that past annuals have been a bit of a shambles (to say the least) I would ask them to have a read of the 1985 Annual. They will find: NO unrelated features, two excellent behind-the-scenes features accompanied by photos rarely published elsewhere(if ever), seven well written stories and some very good artwork (although some of the pictures are lifted directly from publicity photos).

Stephen Glancy accuses World Distributors of thinking that *DOCTOR WHO* is only for kids, WRONG ! 'World' are producing an annual aimed at kids. They cannot be accused of thinking *DOCTOR WHO* is *only* for kids, any more than John Tulloch and Manuel Alvarado can be accused of thinking it is only for cultural and economic psychologists ! Kids will read the interesting and exciting stories, then, when they're older, the behind-the-scenes features, and finally they will join the ranks of fans who are just as interested in the background of the programme as are in the stories themselves.

If the annual stopped appealing to kids and became like a bumper issue of *DWB*, fandom would lose a major source of new members.

DAVID GIBBS, Beverley, EAST YORKSHIRE

I detested Mr. Glancy's article on the World Distributors annuals. The fellow has a right to his opinions, but really... I suppose he'd prefer to see no fiction, lots of interviews and reviews and behind-the-scenes articles. We get that 12 times a year with the ODWM ! The WD Annual is a great publication, much improved in recent years, and provides for a younger audience of *DOCTOR WHO*what is totally ignored by the Monthly, and to some extent by the DWAS. Don't deprive them of their last link with the show until they mature to the level of Terrance Dicks 'novels' (say 3 years ?).

KARL BERRY, Nr.Chorley, LANCASHIRE

I am writing to complain about the incessant amount of stick which you are giving to Terrance Dicks. Fair enough, he went through a rather bland patch, but now the burden of writing most of the novelisations has been taken away he is writing some marvellous books. An example of your absurd obsession with degrading him can be found in your 'Readers Poll' question: *"Do you read Terrance Dick's novels a) Always; b) Sometimes or c) Never ?"* You never mention other bad writers (e.g. Grimwade). At least be consistent !

ROBERT UNSWORTH, SOUTHPORT

1984 *had* to be a good year . . . Terrance Dicks only did '4' books !

I've done my own little survey on his 'books' and here are the results:Terrance has written 52 'books' so far (sigh). Of these, 5 begin with the word *in*..., 9 begin with *it*... and 13 begin with *the*. . .

In *ANDROIDS OF TARA* we get the classic opening line:*"The Doctor was playing chess with K9"*. And that's not all ! We now have further proof that *'the'* is Terrance's favourite word. 332 of the chapters in his books begin with this marvellous word ! Yes, old favourites like *"The Attack"*,*"The Escape"* and so on...

With any luck his new job producing the classics serials will prevent him from scribbling a few books over tea !

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DOMINIC MAY, Vauxhall Gardens, LONDON

Your 'Readers Poll' write-up contained an interesting prompt for your readers concerning my 'CTs' when they read whoever it was's summary of 1984.

I actually didn't understand all of what was meant by 'CT' reverting *"back to being a battleground of bitching and petty DWAS elitism"*. I understand the 'bitch' part of it—I am one, but my angle on this has not changed since I took over 'CT'. I try to aim the newsletter at various levels—a) those who are casual fans (ie not everyone is an expert),b) those who are seriously committed fans (and who should be seriously committed), c) those who are heavily involved in fandom and know everything I'm publishing... before I do, and d) those who enjoy a good bitch. Something for everyone, I hope.

What I *don't* understand, certainly as far as 'CT' is concerned, is the reference to *"petty DWAS elitism"* and I would be grateful for an explanation of this. When I write up items for 'CT', I try and phrase things as if I'm talking to,rather than at, the reader. I don't like highbrow, patronizing writing in fandom, and only on very rare occasions do I stoop to it (normally if someone deserves putting down). So please enlighten me.

Onto *DWB* and overall I feel you were justified in calling issue 17 / 18 *"The Fanzine Event of the Year"*—it was very good. People often draw comparisons between *DWB* and 'CT', but I would point out that the DWAS does not have quite the same resources that *DWB* now has, to fork out on colour pages and masses of letraset. And it should be borne in mind that the cost of an average edition of 'CT' is approximately half that of a single *DWB*, (both inc' P+P). Whether the DWAS would have so many members if the subscription fee was £10, enabling more money to be put into 'CT', is an interesting question deserving of debate. Maybe my successor will have some views on this ?

DAVID HOWE, New Malden, SURREY

Further to the discussions about Audio Tapes in the previous *DWB*, I would like to mention that the DWAS Reference Department has access to almost all of the stories in audio form. These are available to members in search of reference material for articles or for any of this department's own releases. I would just point out, though, that contrary to what Gary said in his leader to the letters, it IS illegal to tape television programmes on audio, just as it is illegal to video tape programmes. They are both in breach of the copyright laws. However, a blind eye is turned by the authorities unless a profit is being made in the sale of such items.

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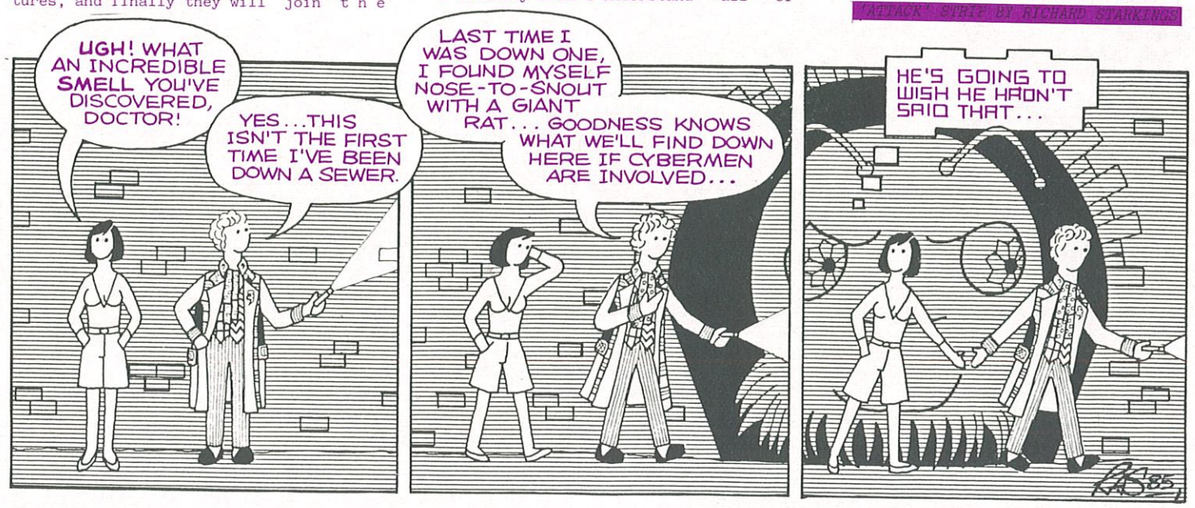
'ATTACK' STRIP BY RICHARD STARKINGS


UGH! WHAT AN INCREDIBLE SMELL YOU'VE DISCOVERED, DOCTOR!
YES...THIS ISN'T THE FIRST TIME I'VE BEEN DOWN A SEWER.
LAST TIME I WAS DOWN ONE, I FOUND MYSELF NOSE-TO-SNOUT WITH A GIANT RAT... GOODNESS KNOWS WHAT WE'LL FIND DOWN HERE IF CYBERMEN ARE INVOLVED...
HE'S GOING TO WISH HE HADN'T SAID THAT...

HEATHER HARTNELL

Heather McIntyre married William Hartnell shortly before the advent of the Second World War. Before and during this time she was known in repertory theatre, both as an actress and playright.

She soon gave birth to a girl christened Anne, who subsequently bore the Hartnells two grandchildren, Judith and Paul Carney.

Before William Hartnell's death in April 1975,they moved from their home in Mayfield, Sussex, to the little village of Marden in Kent. As her husband's health deteriorated, Heather would often take an active role in helping to reply to his fan mail, generated from his days as the first Doctor.

She often stated that one of the greatest moments of her life was attending her first ever *DOCTOR WHO* convention, organised by the DWAS in 1978, observing the heartwarming reactions from the audience towards the first ever public screening of *UNEARTHLY CHILD*, some 15 years after it was first broadcast.

She subsequently attended as many conventions as she could manage, including the Longleat Easter Weekend of 1983, and proved a very popular attraction with her marvellous anecdotes and fond memories of her husband's time as the Doctor.

Her very last *'WHO* appearance was at the NFT Festival in October 1983, where she instantly captured the hearts of the audience at the Star Symposium (see *DWB:6*). And her very last interview was conducted by Howard White, for issue one of the new fanzine, 'No ! Not the Mind Probe', to whom many thanks for allowing us to reprint.

INTERVIEW

WERE YOU EVER ON LOCATION WHEN WILLIAM WAS MAKING *DOCTOR WHO* ?

"Now, when William was making DOCTOR WHO they hardly ever went on location, nearly every series was made in the studios at Shepards Bush. I remember him going on location once to Devon...or Cornwall, I didn't go with him. There may have been others but I don't remember. Mostly they were made in the studio and I only went once or twice to watch the actual recording, on tape, of the show .

DID WILLIAM HAVE A STRONG RAPPORT WITH THE CAST AND CREW ?

"They got on awfully well. Of course he had his favourites, he loved Bill Russell, who was the first of his assistants (Ian Chesterton), and Peter Purves who joined later. He got on awfully well with Bill Russell and Jackie(Barbara) and Carol Anne Ford, who was his granddaughter in the beginning. I think all the crew got on well together, they had to because they were making it in a very tiny studio and they were all on top of each other. They had to get on well together or else they would have come to blows I would imagine !"

DID WILLIAM OR ANY MEMBERS OF THE CREW GET ANNOYED AT THE LACK OF MONEY FOR THINGS LIKE BIGGER AND BETTER SETS ?

"Oh, YES, YES, YES ! The main thing was, of course, that in those days they were making it in black and white, and they said they couldn't afford to make a children's series in colour—that was the main thing that fustrated them all, and also the fact that they had to make to with this tiny, tiny studio. They had to have all the sets built in this tiny studio, it was terribly fustrating. They did wonders, considering the difficulties under which they were working".

WHAT SORT OF STORIES DID WILLIAM LIKE BEST, THE HISTORICAL ONES OR THE MONSTER ONES ?

"He liked the historical ones because, like all actors, he loved dressing up in great gay clothes, and he loved things like the French Revolution(THE REIGN OF TERROR) and MARCO POLO and things like that because they were all gorgeous glamorous clothes , but of course they were made in black and white so the audience couldn't see how gorgeous the clothes were, which was very sad . The thing was that in those days it was primarily a children's programme and the BBC spent less money on children's programmes than on adult programmes, it was as simple as that".

WHAT WAS WILLIAM'S FAVOURITE STORY ?

"I don't know what his favourite story was—perhaps MARCO POLO because they had great fun doing that. But of course his favourite monster had to be the Daleks..."

-'0' OUT OF 10 FOR ORIGINALITY !-

"Well, the point was that somehow he could get the better of all the other monsters, but the Daleks always popped up again ! And William felt that he was never going to get the better of them".

OBITUARY

DID YOU SHARE HIS VIEW ON ALL THIS ?

"I suppose so, I don't think we ever argued about it !"

DO YOU THINK THAT THE SHOW HAS CHANGED A LOT SINCE WILLIAM LEFT?

"Yes, I think it's changed a great deal. Now, he and Patrick Troughton were very firm about the fact that, as it was a children's programme, there should be as little violence and horror in it as possible. Alright, the Daleks were nasty, but they were mechanical robots—they weren't people being nasty to other people, and there has been a lot of violence creeping in since then, because it has been changed, really, from primarily being a children's programme to almost an adult one. Both Bill and Patrick Troughton were always saying: 'Please, that's too violent ! Let's cut that out'".

DO YOU THINK IT'S STILL AS GOOD AS WHEN WILLIAM WAS DOING IT ?

"I think so, it has altered a lot of course, but so long as they keep going from place to place. They must not do what they did with...Jon Pertwee, wasn't it ? He got Earthbound, didn't he , for months and months !"

-HE DID MANAGE TO GET AROUND SOMETIMES-

"Yes, but even so, half the fun of the programme was that the Tardis set off at the end of a series, and you never knew where it was going to land ! It was so exciting wondering where they were going to land, what the place was going to be like, what the monsters there were going to be. But frankly I got a bit bored with it when it was just on the Earth, I honestly did".

WHAT DO YOU THINK OF WILLIAM'S SUCCESSORS AND DO YOU HAVE A FAVOURITE ?

"I think my favourite really was Patrick Troughton. Looking back I loved Pat, he brought his lovely sense of humour to it, he was so different. I thought Patrick Troughton was delightful ! You see, because, of course, I loved Jon Pertwee, Peter Davison...I love him, he's a darling, he's the nicest person, but...you could go up to the local cricket club and meet two or three young men who really look just like Peter Davison ! But where could you go in this country, let alone the world, and meet people like Jon Pertwee, or Tom Baker, or Patrick Troughton, or William Hartnell ? You don't meet them every day, they're not normal human beings ! My one criticism of Peter Davison was that he looked too like a normal human being. DOCTOR WHO was different, he didn't belong to this earth, and the others all looked different".

ALTHOUGH IT WASN'T REVEALED UNTIL PATRICK TROUGHTON'S LAST STORY, DID THE CAST KNOW OF THE DOCTOR'S TRUE ORIGINS ?

"Everybody knew that he was from another planet but they didn't think of Time Lords while he was making it. None of the writers came up with the idea of Time Lords, but they had a little précis of his existence which, when new writers came along, they were given, saying that he had stolen this time machine and, with his granddaughter, had left wherever he came from, so that, really and truly, he was a very naughty Time Lord and he was on the run. But there's a formula that they all had to stick to—you can't have a new writer coming in and making glaring mistakes because people would say: 'No, that didn't happen'".

WHAT DID YOU THINK OF RICHARD HURNDALL'S PERFORMANCE IN *THE FIVE DOCTORS* ?

"I thought he was excellent, I really did. I don't know of any actor who could have played the part as he did, as well as he did".

-SO YOU THOUGHT HE WAS LIKE WILLIAM IN HIS PERFORMANCE ?-

"I thought so. Other people have have said 'Oh no, he wasn't at all', but I was absolutely satisfied with his performance. William had a wig and I think it was probably the same wig that Richard used".

DO YOU SEE ANY OF WILLIAM'S DOCTOR IN ANY OF THE OTHERS ?

"I did, funnily enough, in Peter Davison. He was the only one, the others were all completely different from him, but Peter, somehow, had a touch of Hartnell about him, and I wasn't the only person who saw that".

-I CAN CERTAINLY SEE SOME OF HIM IN COLIN BAKER-

"Of course, I've only seen him so briefly so far that I'm waiting to pass judgment !"

WAS WILLIAM VERY PROUD OF HIS PERFORMANCE AS *DOCTOR WHO* OR DID HE PREFER HIS OTHER PERFORMANCES IN FILMS ?

"The performances that he was really proud of were in films, particularly in a film called 'The Way Ahead' and a film called 'The Yangtze Incident', they were service films. He loved doing DOCTOR WHO because he always loved children, he always had a way with children. He used to stay five nights in a little flat in London and then come home to Mayfield, where we lived, at the weekends, and I used to drive over to meet him at Tunbridge Wells Station and the local children got to know that he'd arrive at Tunbridge Wells on a Saturday morning and they'd be waiting for him. It was very like the Pied Piper of Hamlyn, walking through the streets of Tunbridge Wells down to the car park. They knew it was him, and if he went into a shop they would wait outside and follow him again. Well, of course he loved that, any person would, but he loved it because they were children".

THE END

ATTACK OF THE CYBERMEN

Dr Colin M. Barron

Review by Dr Colin Barron

After all the months of pre-screening publicity in *DWB* , I found *ATTACK OF THE CYBERMEN* something of a disappointment. Certainly it was a very well made and exciting action / adventure story, but it was hardly on a par with the earlier Cyber-classics such as *TOMB OF THE CYBERMEN* and *INVASION* .

In my opinion, the main reason was the script which , although credited to Paula Moore, was obviously inspired by Eric Saward . It bore many of his 'trademarks', in particular the plot had a strong resemblance to his earlier triumph, *EARTHSHOCK* . For example, both stories begin with an unseen killer striking in a subterranean passage and end with a large explosion, after which the Doctor expresses regret at the death of a colleague.

Quite apart from that, the plot had holes large enough to steer Mondas through. Even after watching two or three times I still couldn't determine what the Cybermen were *actually* doing in the sewers of London ? I presume it was something to do with the diversion of Halley's Comet but this was never properly explained. And *why* did they want to blow up Telos ? And even if they had succeeded in blowing up Earth, would Mondas not have died anyway ? In the original *TENTH PLANET* it was stated that Mondas was a dying planet which had come to drain energy from Earth. So surely if Earth was destroyed, Mondas would die also ?

If anything, *ATTACK OF THE CYBERMEN* features the "imperfect continuity" which has marred JN-T's attempts to bring back old foes and villains. In the old B&W Cyber-serials much of the plot hinged on the Cybermen's invulnerability to Earth weapons ; in *THE TENTH PLANET* Krail states: *"When will you humans learn? Your weapons are useless against us".*

Well, either Mr. Saward isn't human or he hasn't learned because in *ATTACK* we see a Cyberman being wounded and then killed by a couple of bullets from a handgun, another couple of Cybermen have their external plumbing punctured rather too easily, we even see a Cyberman having his head lopped off with a club—it's impossible to sever a human head in this manner—so why a Cyberman who supposedly possesses ten times the strength of a man ? All this is hardly keeping in with the Cybermen's 'indestructible' image. What next I wonder ? Gay Sontarans, Ice Warriors taking sauna baths and mountain climbing Daleks ?

None of this, of course, would matter if *ATTACK* had been the 1st ever Cyberman story. But it isn't, and the fact remains that there is a large body of *DOCTOR WHO* fans who have clear memories of these early stories and who object to the liberties being taken with their favourite monsters. It wouldn't be a bad idea if *DOCTOR WHO* had a dedicated fan as a 'continuity adviser'to check all the scripts for errors such as these.

I must admit, however, that these are very nit-picking criticisms which didn't interfere with my enjoyment of the serial, for *ATTACK did* have a lot to commend it. In particular,I found the Telos exterior scenes to be very convincing. Director Matthew Robinson seems to have a knack for camera angles and these, combined with filters, gave the shots an 'alien' look. And I have *no* complaints about the performance of Colin Baker who could easily end up as one of the most popular Doctors. Neither have I any complaints about Nicola Bryant who seems to be displaying *all* the attributes desirable in a *DOCTOR WHO* assistant i.e.plenty of thigh and cleavage—after all these years of enduring flat chested Nyssas and Romanas it was good to see JN-T giving male viewers what they've been asking for. She's a great actress too!

I wasn't so keen, though, on the performance of Michael Kilgarriff as the Cyber-Controller. In the original *TOMB* he gave a performance of robotic power. But in the elapsing 18 years Mr. Kilgarriff appears to have put on more than a few pounds and I found his tubby Cyber-Controller hard to take seriously——rather like the roly-poly alien in 'Robot Monster'. It was nice to see the return of Commander Lytton, but I felt it was a mistake to turn him into a sympathetic character towards the end. This was entirely out of keeping with his actions in *RESURRECTION OF THE DALEKS* when he was portrayed as a cold-blooded psychopath who had a lustful thirst for killing. I suspect this was written in by Saward in the final scenes to ensure a downbeat ending similar to the death of Adric in *EARTHSHOCK* .

One stroke of genius was the Cryons. I found their make-up to be particularly clever—especially the use of convex lenses to enlarge the eyes. This, combined with a haunting electronic score and eerie modulated voices, gave their scenes a genuinely frightening feel which I haven't seen in a *DOCTOR WHO* story for many years. What a pity, though, that the ice tombs couldn't have been built to the original 1967 designs as this would have pleased a lot of longstanding fans. One of my own all time favourite moments in *DOCTOR WHO* was the scene in *TOMB OF THE CYBERMEN* where the Cybermen come to life and clamber down the gantry, and I was rather hoping that this scene would be recreated in *ATTACK OF THE CYBERMEN* .

The special effects were mainly of a high standard, though, as in most *DOCTOR WHO* serials, there were one or two really terrible shots; Halley's Comet on the Tardis monitor screen looked extremely phoney, a mistake that is hard to understand, especially since realistic animated colour footage of Halley's Comet is available from agencies such as NASA. And how typical of *DOCTOR WHO* that we should have a really splendid special effects shot (of the planet Telos) only fifteen minutes later. The latter clip wouldn't have looked out of place in 'Star Wars' and was a vast improvement on the "football covered with polyfilla' that was the norm for planets in the Troughton and Pertwee years.

I was also pleased, of course, to see that John Nathan - Turner has re-introduced gritty violence into the series and this, combined with the high production standard of *ATTACK OF THE CYBER - MEN* , boosts my hopes that Season 22 is going to be the best for a very long time. (By the way, whatever happened to the Cyber-Mats ?) !

Star Ratings

For our Season 22 reviews, we have devised a new system for awarding each story overall percentage marks. Once again, it is divided into ten sections, this time with two important new categories—SCRIPT and DIRECTION—which replaces 'Cliffhangers'and 'Entertainment Value'. The demise of the former requires little explanation, whilst the latter was really an elaboration of the 'Overall Story' category. Also gone is the 'marks out of 10' method which often resulted in ludicrous scorings (i.e. CAVES OF ANDROZANI-99%); and in its place we introduce 'Star Ratings' . Each of the ten categories are allocated a maximum of five stars (=Atrocious; **=Poor; ***=Fairly Good; ****=Good and ***** = Excellent) with the overall percentage mark calculated by multiplying the total number of stars awarded by 2. (Confused ? You will be !).*

Finally, each allocation of stars will be accompanied with a brief justification which should, hopefully, prove to be very controversial...

SCRIPT.....****
Some marvellous dialogue all round, particularly the comical exchanges between the Dr and Peri in episode one. Worst lines of the show—(Doctor to Flast):"Wait, watch and learn" and (Varne to the Doctor):"Unless you help as you won't be for very much longer..."

ORIGINALITY.....** (!)

DIRECTION.....***½
This story could be a sign that Robinson's running out of steam—quite slow moving.

ACTING.....****
Excellent, Colin Baker dominating episode one but not going OTT. Terry Molloy proved what a good actor he is, even out of that mask, and a totally believable performance from Brian Glover.

SETS.....****½
Wonderfully claustrophobic and eerie sewers, though not very dingy, contrastinh nicely with the deceptively vast tombs.

COSTUMES(Cryons).....****
Very well designed.

MONSTERS(Cybermen).....****
Back to their old, ruthless

(CONT'D P.11...)

Readers' Views

TIM GREAVES: ATTACK OF THE CYBERMEN was tremendous and surely has to rank as one of the best Cybermen adventures ! Colin Baker is great and is,in my opinion, the best Doctor since Patrick Troughton.He has an instantly likeable quality and, whereas it's always taken me a while to adjust to each new actor in the part, I've liked Colin Baker virtually from the moment he sat up after regenerating ! And talk about putting the 'V' back into violence—I'm surprised it got away with as much as it did—great stuff ! . . .*PAUL HASSALL:* A tremendously good story with lots of fast-paced action and the Cybermen being the most impressive I've ever seen them—far superior to the poor *FIVE DOCTORS* Cybermen and even better than the *EARTHSHOCK* ones ! There wasn't one bad actor/actress, the sets were very authentic and the Cryons were some of the best aliens I have ever seen in the show. It was sad to see Lytton go the way he did as I thought that he was turning in to quite a 'useful' villain . (Did you notice that look of sadistic pleasure on the Doctor's face when he stabbed the Cyberman in the sewers with his sonic lance ?). Anyway, a well scripted story and a good contender for one of the best stories ever. on a par with *LOGOPOLIS, EARTHSHOCK and THE CAVES OF ANDROZANI*. . . *DAVID GIBBS: ATTACK OF THE CYBERMEN* was, as I had expected, superb and well up to the standard of *EARTHSHOCK* and *RESURRECTION OF THE DALEKS*. There were some classic moments of tension , especially in episode 2. But towards the end it all seemed a little rushed, killing every -one off just for the hell of it, and yet there was some blatant padding earlier on which led one to think it was unbalanced just for the sake of getting the cliff-hanger in the middle (and what an awful scene it was: *"NO! NO! NO!*) The graphic portrayal of violence was entirely unnecessary (particularly the torturing of Lytton with very realistic blood which should never have been allowed to be shown before 6 o'clock in the evening). The story could have benefited from an extra episode,but this will probably be the same with all double-length episodes:you don't feel that you've had much when it's all over . . . *TERENCE BONIFACE:* I enjoyed it greatly (especially the scenes in the tombs) and this story was the first one in years to make me cringe at the violence and cruelty of the Cybermen... *ANDREW LINKS: ATTACK* was absolutely brilliant. Surely, if not for *CAVES*, it would be the best story for years ?...*DAVID TEE:ATTACK* was fast moving and entertaining stuff, yet stock Saward. I don't think that he should write for the show again for a long time unless he has something new to offer . Colin Baker saved the show in some of its weaker moments although I felt I was watching Colin Baker the person instead of Colin Baker the actor . . . *TONY AMIS:* Suffice to say that I thoroughly enjoyed it and would lay a penny to a pound that Eric Saward had a lot more to do with this than has been let out. That aside it was a very good opener.I'm not into intellectualising but it is nice to see continuity and new ideas explored along the lines of the original concepts of the Cybermen. Didn't like the design of the Cryons but they did grow on you—and nauseate you at the same time.I'm glad they weren't on screen for both episodes. What made the story was Colin Baker and the good action adventure plot and concept. I liked it, then again I was one of the few who really enjoyed *WARRIORS OF THE DEEP !...DARREN MASTERS:* It is the first season opener that I have enjoyed since JN-T has been producer. The big question is even if we believe that the Cybermen have evolved over the years and changed their physical appearance, how come the Cybermen who were entombed in the ice managed to change ? Thank God the Tardis recovered its usual exterior by the end of the story—the thought of travelling through space in an organ is quite ridiculous! ... *EDWARD GRAVETT:* I can't help wondering why, when the fourth Doctor wanted to repair the chamelion circuit, he had to find a real police box and then journey to Logopolis , whereas the sixth Doctor just repairs it in about 5 minutes! ...*KENNETH HORLOCK:* The most lasting impression was its brutality—obviously the BBC are going to town on those updated TV violence guidelines , as reported in *DWB:6*. The Cybermen were totally ruthless in their pushing around of the Doctor, brutal in their interrogation of Lytton after his recapture and almost gleefully sadistic in the way they dealt with Flast. They were a truly no-nonsense, uncaring and unfeeling bunch and that, coupled with their intense strength made them *very* frightening indeed. The Cryons were superb, looking like a cross betwen the Fish People *(UNDERWATER MENACE)* and the Sensorites . They really were alien and awoke feelings I haven't had for years—a sort of youthful wonderment... *MICHAEL LONG:* I guess *ATTACK* will receive the same range of opinions as *RESURRECTION*. Personally, it was no better than average. The Cybermen were excellent and there were some lovely scenes which, unfortunately, did not fit together. There was also a lot in the script which could only have been appreciated by the fans and this may have alienated the general public. Incidentally, did the Cybermen actually achieve anything in the two episodes ?

ABOVE: Anthony Ainley. BELOW: Nicola Bryant and Mary Tamm.

new Doctor and his companions in rather different roles to the ones we are accustomed to.

After a rather hesitant start from all concerned, the cast's confidence improved, and they seemed to be enjoying themselves as much as the children in the audience were. The panto followed the traditional 'Cinderella' story (as well as being an almost exact duplicate of the Tunbridge Wells Peter Davison show) and my only criticism was that the whole cast suffered from an uncontrollable urge to burst into song, dance or both , at the slightest excuse (i.e. happiness, sadness or a set change) which did rather make things drag ! Still, it gave them all a chance to show off their singing voices, and although they all needed microphones, the singing was better than I had expected.

Top marks must go to Colin Baker for the enthusiasm he put into the role of Buttons. Mary Tamm was every inch the principle boy. and Nicola Bryant gave a creditable performance as the lead role. The only big disappointment was Anthony Ainley as Baron Hardup whose performance was desperately wooden and ill at ease, and he would have been much better in a villainous role.

As a *DOCTOR WHO* fan I would, naturally, have been happier if more reference had been made to the cast's *DOCTOR WHO* connections, and if there had been some merchandise and a better programme available at the theatre, but despite this it was still an enjoyable evening, and well worth the trip to Southampton.

NEWS IN BRIEF

W.H.ALLEN's large format 'key to Time' by Peter Haining was a 1984 bestseller, selling in excess of 55,000 copies.

QUALITY COMICS now have a 2nd shop located in Chelsea's trendy King's Rd. One of the attractions will be an artwork gallery hopefully to include some of Dave Gibbon's DW work.

RESURRECTION OF THE DALEKS (2) went out in America—minus any special effects and incidental music...and a longer version than the normal 45 minutes.BBC Enterprises strikes again,this time sending the States a copy of the unedited version (there is always more film than is transmitted to avoid a story running under time and less important scenes are cut to trim the episode to its allocated time...and music etc. is added to the edited tape!). A notable scene cut was Stein's prolonged bewilderment at the size of the Tardis interior.

PYRAMIDS OF MARS is released by BBC Video on February 18th.

DOCTOR WHO—THE MUSIC(2) is now available from record shops . Although the cover features a photographic montage of all six Doctors, only music from Peter Davison's last 2 seasons are featured—from *KING'S DEMONS to CAVES OF ANDROZANI* (almost worth purchasing for the latter alone). Once again, no contribution from Paddy Kingsland who is freelance.

AUSTRALIAN fans recently voted in their annual season poll . The results: 1st:ROTD, 2nd:COA 3rd:POF, 4th:TA, 5th:F, joint 6th:WOTD & TTD.

SANDRA DICKINSON recently gave birst to a 7½ pound baby girl named Georgia. Congratulations to Peter and Sandra (& Georgia born 4 minutes into Xmas Day!)

LWT's 'South Bank Show' featured the musicians of the B B C Radiophonic Workshop recently, to accompany a special look at the growth of electronic music

SEASON 22 is previewed in the March issue of 'Starburst' and both Douglas Adams and Mark Strickson are interviewed in the latest 'Space Voyager'.

JN-T organised a coachload of celebrities to attend the last night of his 'Cinderella Pantomime' recently.They included Nicholas Courtney and Ian Marter. Patrick Troughton had to drop out because of back problems. JN-T also hopes to take the whole production to America (possibly Chicago) for a short season later in the year.

AFRO-TAPES: All BBC telexes now replied or ignored with no further uncoverings.The Nigerian tapes have yet to be returned.

'Revelation' revelations

THIS NEWS ITEM CONTAINS DETAILED FILMING AND STORY INFORMATION WHICH SOME READERS MAY NOT WISH TO READ—YOU HAVE BEEN WARNED...

Filming for Season 22 was completed on February 1st and the finishing touches (incidental music, special effects etc)are currently being applied to Eric Saward's epic two part finale—*RESURRECTION OF THE DALEKS*. Thus, Season 22 will go out in full, unheeded by any strikes whatsoever.

Location filming for this story took place from January 9th at the IBM UK's North Harbour Headquarters in Cosham , Portsmouth. Although the crew had to endure sub-zero temperatures, the snow and ice provided an ideal landscape , the frosty air adding to the futuristic atmosphere. And the IBM's offices, chosen by Production Manager Michael Cameron because of the gleaming black glass corridors , ornamental pond and futuristic black contours of the buildings on the west side of the complex, were considered to be ideal back-drops for the planet Necros . Colin Baker dressed up for the weather, resplendent in a vivid new gown(see right) and he even donned thermal undies for the occasion ! In all, eight hours were spent filming at IBM, which will comprise just 2½ of actual television time ! IBM waived a fee and instead asked the BBC to donate it to a local school. Strict security was maintained throughout, despite groups of fans and sightseers eager for a glimpse of Colin and the Daleks.

The guest star for this story has been announced as , none other than Alexei Sayle, the manic ex co-presenter of the shortlived 'OTT' and recently better known for his hit record 'Ullo John, Gotta New Motor'. Some more inspired casting by director Graeme Harper include Eleanor(*CITY OF DEATH*) Bron as Kara, Jenny(*"Yes,Mrs. Bridges"*)Tomasin as Tasembeker (beat that for a name!), Alec (*DAEMONS, ROBOT*)Linstead as Stengos, John Ogwen as Bostock and William Gaunt as Orcini . As the cast suggests, this is no ordinary story and it would appear to be a new direction taken by Eric Saward-high tech lipgloss to tinted black comedy in one fell swoop ! Incidentally, Sayle plays a disc jockey(!).

The most notable cast from a fan's point of view is the reunion of the old Dalek team of Roy Skelton(voices)and John Scott Martin(operator) . Both actors have now been credited on at least one story of all six Doctors ! Only Nicholas Courtney and designer Barry Newbery (correct me if I'm wrong) can now match this record. John Scott Martin's first *DOCTOR WHO* credit was in the 1965 story *THE WEB PLANET* in which he played a Zarbi and Roy Skelton(interviewed in *DWB* 12/13) in 1966's *THE ARK* as a Monoid voice. Their first *WHO* as a team was 1967's *EVIL OF THE DALEKS*, their most recent being *THE FIVE DOCTORS* in 1983. Also providing voices for the Daleks is one half of the *RESURRECTION* duo , Royce Mills, with regulars Cy Town , Tony Starr and Toby Byrne once again operating the Daleks.

And contrary to last issue's progress report, the story now features a far greater participation of Daleks and thus new casings have been built,alongside the current models upon which they are designed and not, unfortunately, to the designs of Ray Cuisick's original versions as envisaged . The 'new' Daleks are white , with gold balls(!) and alongside the grey Daleks they strike a very impressive picture—up to '10' Daleks are seen on screen in a particular scene, by far the greatest amount ever assembled. And, as mentioned last issue , Davros has also been redesigned, modelled on the new Daleks (white wheelchair with gold...) and a new improved mask which is very effective and more aged.And purists of the afforementioned *EVIL OF THE DALEKS* may be pleased to know that a Dalek battle-scene at the end will again be used with the aid of toy Daleks, this time Stuart Evan's excellent replicas which recently came onto the market, painted white and gold , of course !

David Miller has compiled the following for late inclusion in last month's 'Season 22 Armchair Guide':

The planet of Necros offers a last desperate glimmer of hope to those suffering from incurable diseases—cryogenic suspension—until such a time as a cure can be found, under the supervision of the mysterious and powerful Director known as 'The Great Healer'. But something is wrong. What is the reason behind the sinister presence of Davros on Necros and his guard force of Daleks—and what is the true destiny of the helpless 'sleepers' ? As the Doctor faces his oldest enemies, Davros himself must face an execution squad from his human enemies—as well as the wrath of his own creations sent from Skaro...

TRANSMITTED 23RD & 30TH MARCH.

Here is the latest schedule for the release of books between June—December 1985. (Provisional listing subject to change) :

W.H.Allen Hardbacks

June	*THE KROTONS*	by Terrance Dicks	£6 25
July	*THE GUNFIGHTERS*	by Donald Cotton	£6 25
August	*THE TWO DOCTORS*	by Robert Holmes	£6 25
September	*THE TIME MONSTER*	by Terrance Dicks	£6 25
	ILLUSTRATED A/Z	by Lesley Standring	£8 95
October	*THE TWIN DILEMMA*	by Eric Saward	£6 25
November	*GALAXY FOUR*	by William Emms	£6 25
December	*TIMELASH*	by Glen McCoy	£6 25

Target Paperbacks

June	*THE AWAKENING*	by Eric Pringle	£1 50
July	*THE MIND OF EVIL*	by Terrance Dicks	£1 50
September	*THE MYTH MAKERS*	by Donald Cotton	£1 50
October	*THE INVASION*	by Ian Marter	£1 50
November	*THE KROTONS*	by Terrance Dicks	£1 50
December	**THE TWO DOCTORS*	by Robert Holmes	£1 50

*The '100th' paperback release !

Fandom Helps Famine

Fandom is coming to the aid of famine-stricken Ethiopia via a scheme organised by British fan, Paul Cornell.

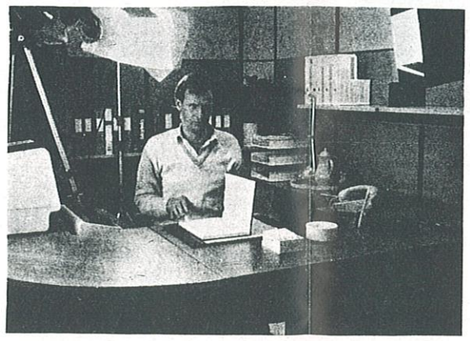
It is the *DOCTOR WHO* fans' equivalent to the pop stars who rallied together to form the supergroup 'Band Aid', and whose single 'Do they know it's Christmas' shot into the charts at number one.A hundred per cent of the royalties raised through sales of the disc will find its way to Ethiopia to help feed the starving people who are suffering a fatal drought.

Similarly, Paul has been assembling the creme of fandom writers and artists to put together 'The Ultimate Fanzine'. 500 copies of the A5 zine will be printed and sold at £1 each and from this only the amount necessary to pay the printer's bill will be deducted,the rest going to 'Blue Peter's'appeal. *DWB* is represented by our longstanding artist , Stephen Cranch, and, on behalf of the readers, half the print bill will be met by *DWB*. ('CT' will be covering the story of 'Fan Aid' in the March newsletter).

Highlights so far include: An introduction by JN-T ; interviews with Dennis Spooner,Mary Tamm, Nicola Bryant and Anthony Ainley; Alec Charles recollecting his favourite era;Martin Wiggins criticising (this time) Barry Letts; contributions from Gary Russell, Justin Richards, Simon Lydiard... and much more ! (Ad' next month).

'FEED THE WORLD'

Peter Davison's Mystery



IT'S DOCTOR DAVISON

WHO'S THIS? Or to put it another way, this is Dr Who!

Actor Peter Davison, who played the ageless television time lord in the last series of the popular BBC programme, was in Milton Keynes this week filming for a future episode.

He was acting out a scene in which the current Dr Who, played by Peter Baker, meets a former self face to face.

The filming took place at Martela's international marketing centre for office furniture systems at their HQ in Rooksley, Milton Keynes.

Martela, who have just moved to the city, allowed the film company to use part of their new showrooms.

These two cuttings are from local Milton Keynes news-papers, both purporting that Peter Davison makes a guest return in Season 23 . As far as we know, none of Season 23 will be filmed till the summer and it certainly isn't common practice to start filming on a forthcoming season before the current is completed as *REVELATION* was still in production when these items were published.

Either the prod' team are doing some secret filming in advance, or else other BBC filming with Peter Davison is being taken wildly out of context. If not, it would appear that JN-T is adopting a new policy of reintroducing one new Doctor each season, the latest season, of course,featuring the return of Patrick Troughton.

A WHO'S Who puzzle was unravelled at a Milton Keynes office building this week.

For there was former Dr Who actor, Peter Davison, acting out the part of the children's science fiction hero in front of TV cameras.

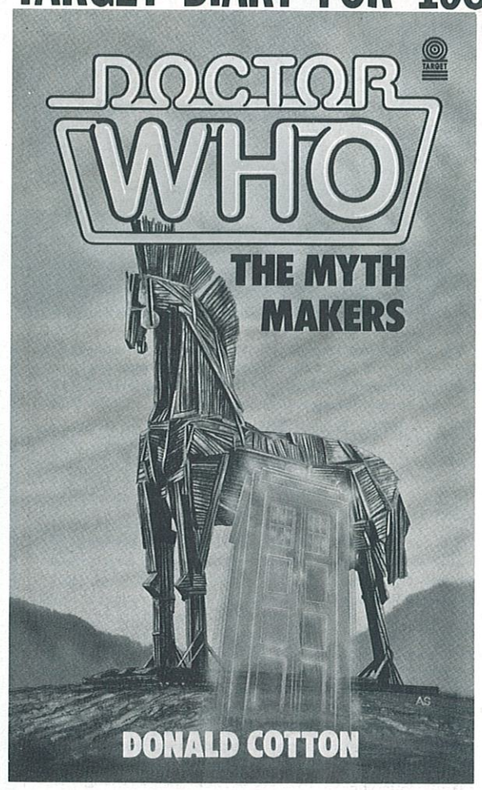
All Dr Who fans know that Peter gave up his famous role some time ago and the doctor's distinctive garb has since been handed over to actor Colin Baker.

So why was Peter making a sudden comeback in a Dr Who scene filmed at the offices of Martela International at Rooksley, Milton Keynes?

Peter was performing in a scene for a future episode of the long running BBC series in which the current Dr Who meets the former Doctor face to face.

Martela, an office furniture company who have just moved to the new city, allowed the film company to use part of their new showroom for filming.

TARGET DIARY FOR 1985



HARDBACK: 18th April, PAPERBACK: September (144 pages)

LONG, LONG AGO ON THE GREAT PLAINS OF ASIA MINOR, TWO MIGHTY ARMIES FACED EACH OTHER IN MORTAL COMBAT. THE ARMIES WERE THE GREEKS AND THE TROJANS AND THE PRIZE THEY WERE FIGHTING FOR WAS HELEN. THE MOST BEAUTIFUL WOMAN IN THE WORLD.

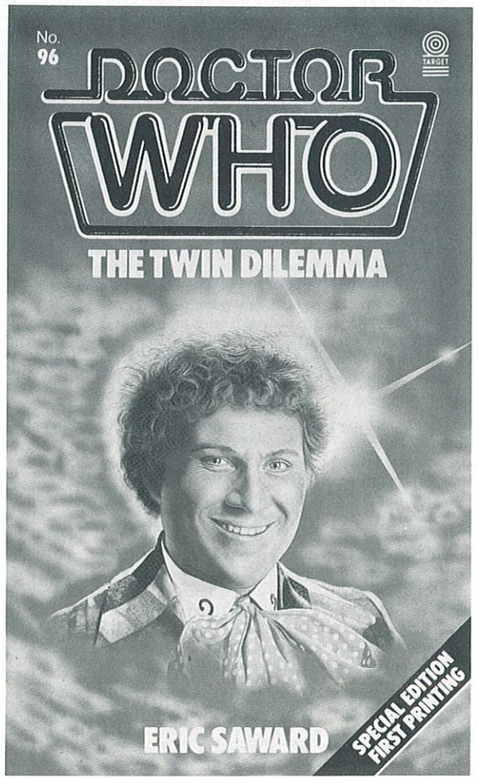
TO THE GREEKS IT SEEMED THAT THE CITY OF TROY WAS IMPREGNABLE AND ONLY A MIRACLE COULD BRING THEM SUCCESS.

AND THEN HELP COMES TO THEM IN A MOST UNEXPECTED WAY AS A STRANGE BLUE BOX MATERIALISES CLOSE TO THEIR CAMP, BRINGING WITH IT THE DOCTOR, STEVEN AND VICKI, WHO SOON FIND THEMSELVES CAUGHT UP IN THE IRRESISTIBLE TIDE OF HISTORY AND LEGEND...

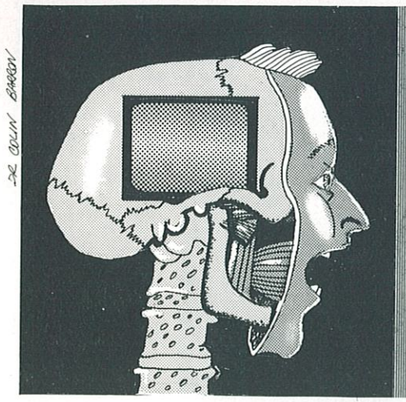
THE DOCTOR HAS REGENERATED, HAVING SACRIFICED HIS FIFTH PERSONA TO SAVE PERI'S LIFE. BUT THINGS ARE NOT GOING WELL...

ON THIS OCCASION THE PROCESS OF REGENERATION IS BY NO MEANS SMOOTH. FOR THE EVEN-TEMPERED, GOOD-HUMOURED FIFTH DOCTOR HAS GIVEN WAY TO A RATHER DISTURBED AND UNSETTLED SUCCESSOR.

IN A PARTICULARLY IRASCIBLE MOMENT THE NEW DOCTOR COMES DANGEROUSLY CLOSE TO COMMITTING A SHOCKING CRIME. OVERWHELMED WITH GUILT FOR HIS VIOLENT BEHAVIOUR , THE REPENTANT TIME LORD DECIDES TO BECOME A HERMIT...



HARDBACK: October, PAPERBACK: 1986 (Copyright delay)



VENGEANCE ON VAROS

REVIEWED BY GRAHAM WOOD

'Classic' is a word bandied around for all sorts of reasons, attached to all sorts of stories. "Nostalgia" , another term favoured by fans, is a more elusive quality, but with a more clearly defined criteria. *VENGEANCE ON VAROS* combined both of these with a skill not seen for many a year, along with *very* adult themes and ideas which made it one of the most important stories in recent years, commenting not only on the state of the series itself, but also ranging into the controversial areas of television's influence , censorship and life under its flickering blue eye.

Philip Martin's first foray into the absurdly difficult task of writing for *DOCTOR WHO* proves how there is still an unplumbed seam of talent inherent in present small screen authors, a fact which I had all but given up hope ! I had, previously,despaired that none could be found to even match the originality of Holmes, Hulke and their ilk, but I'm joyous to be proved wrong . Martin's script was tense, original and to the point; his use of Arak and Etta to represent the typical populace of Varos was particularly inspired, highlighting the irony of the Doctor's victory over the long established and accepted regime. His characters were incredibly well rounded and surprisingly unclichéd, The Governor being a notably marvellous creation which mixed harsh actions with sympathetic feelings to exactly the right degree. The story of the conflict over precious minerals and their brutal "entertainment" industry made for a gripping tale , keeping me hooked, rather like I was when Jon Pertwee was incumbent, being rather similar in intention to those political classics such as *CARNIVAL OF MONSTERS* and *THE GREEN DEATH*, although being entirely dissimilar in respect to subject and action . To be honest, I can find no fault in what is a simply brilliant script, and we can all hope for more from the same pen someday , perhaps even to rival Robert Holmes...

Ron Jone's direction lent the proceedings a wonderfully atmospheric and dark air—in some scenes the lighting was magnificent , especially in the dome, with the whirling white spotlights and green and pink mist *(readers may be interested to learn that the lighting was supervised by, noneother, than Geoff Shaw , who also worked on the very first story over 21 years ago-ED)*. Not a shot was wasted and the tesion was built up to a perfect degree; the hanging sequence was a masterpiece and should go down in *'WHO* history as taking the series as far as possible in terms of shock value. Ron Jones certainly pulled no punches and complemented the script with flair and originality, a quality which this story certainly had more than its fair share of. He certainly seems most at home with the studio-bound adventure , and *VAROS* proved how he can produce a truly gutsy tale.

The performances, like everything in this showcase story , were toned perfectly—like last season's all-time great, *THE CAVES OF ANDROZANI*. Colin Baker, suffice to say, displayed his acid wit, subtle humour and in indomitable strength of will, ranging from his angry tirade from the scaffold aimed at the repellent Sil , to his one-liners—blink, and you miss them, e.g: *". . .not just water, Peri(er)"* at the climax of the story. I'm sure others will find a lot to say about him, so I'll just say that I find him a joy to watch and hope his character actually develops as the season progresses. When she first appeared, I felt that Peri would be a marvellous companion, now I'm *not* so sure. Her constant whining and her ability to do absolutely nothing at all are an irritant. Having said that, Nicola Bryant is a good actress, although not remarkable, and hopefully writers will give her more important parts within future stories.

The support cast was a marvellous combination, each person filling their roles with feeling and conviction, each creation being far more than the cardboard extra we so often suffer. The inspired casting of Nabil Shabin presented a creature so utterly devoid of goodness that hate was the only emotion I felt ; that disgusting, sibilant laugh, and those eyes, staring so white from within that slimy greenish brown costume...*YUK* ! His evil hold over Varosian profits and his enjoyment of the executions

Martin Jarvis as 'The Governor'

and torture made for some gripping scenes, and his eagerness to be *"Governor of Governors"* was admirably portrayed by Nabil;when he preened himself for the invasion force(*"A mirror, a mirror"*) a shiver of disgust ran down my spine. I only hope that next season's mooted rematch provides him with a script to be even *more* utterly horrible ! Martin Jarvis, a near regular to the show, gave a subtle and moving performance—his dilemma was taughtly developed and his sympathy with the rebellion a facet which became apparent as the tale wove on. His position as The Governor placed the character in a situation which placed his morals, feelings and actions at odds, and it is this feeling the actor strove to create—one of unsure loyalty until he realises where the truth lay, and his plea to the people from his death chair was an electric moment, coming so soon after his moving speech to the guard—two scenes of the highest emotional impact, both of which highlighted the inhumanity of the Varosian regime and how it destroys the will of even its leaders through the power of the video vote. Martin Jarvis's almost tortured performance was impeccable. Perhaps the most straightforward role in the story was that of the Chief—almost a down-the-line heavy so typical of *'WHO*. Forbes Collins succeeded in conveying devotion to The Governor, and equally his ability to switch loyalty

to the (seemingly) most powerful, in an adequate performance. I must admit to being foxed as to *whom* he owed allegiance, but his dastardly scheme of subjecting Peri and Areta to the transmogrifier gave him a wickedly nonchalant reputation. Although, perhaps, the character's impact may have been lessened by the recent emergence of Sharaz Jek, I found Nicholas Chagrin's Quillam most fascinating; his strange gestures and harsh voice made for a depraved role, his devotion to his vile experiments giving an edge to his evil—the scarred face was a surprising revelation and a nice piece of make-up. Jason Connery and Geraldine Alexander as the two rebels created interesting facets to what were, essentially, cliched freedom-fighter types, but they didn't have the interest the nastier characters excited.Perhaps the most important pair in the tale, in terms of conveying a feeling of how life carried on on Varos, were Etta and Arak, the average people. Their scenes, although hardly action-packed, created a claustrophobic and futile feeling of being eternally watched and enslaved, heightening the story's impact. Stephen Yardley managed to inject the right amount of normality into his role, his interest and his boredom directed at the political speeches, embodying a sense of apathy. Sheila Reid was the frightened viewer who stuck to the rules and *always* watched and voted, just incase 'they' were watching. And the final scene was the most ironic and thoughtful, full of despair & relevance I don't think I've ever seen in *DOCTOR WHO:...*"*No more executions*" ..."*What shall we do ?*" with only the hiss of a flickering screen for the answer.

It *must* be realised just how important the impact of the themes in this story are, as they are apparent as to how *DOCTOR WHO* is regarded generally. 'Censorship', a topic which has been much discussed recently, raised its head in two forms; firstly, as an intrinsic part of the story. Just *what* is immoral ? The mass viewing of executions is, to our eyes, outrageous, yet once it has been removed as entertainment, it seems that the civilisation may decay as a product of its own censorship. This idea is interesting ; not half as much as what is acceptable to be screened at 5 20pm on a Saturday afternoon. The scenes of graphic violence in *VENGEANCE ON VAROS*were, perhaps, the most explicit ever—the hanging sequence, the acid-bath deaths, The Governor's election ordeals and the Chief and Quillam's death by the plants—these were extremely clever measures to get the viewer to actually think about what he/she was watching and examine their own morals. But I feel JN-T may have made a comment that, while relevant and in context, may cause Whitehouse and her cronies to apply pressure to the series. If this does happen I'll be the first to leap to the show's defence, but while the latest production team may have produced one of the finest and hard hitting stories to reach our screens, it may cause problems of misunderstandings *('Points of View' recently featured a barrage of viewers' letters, mainly from parents, furious at the amount of violence back in DOCTOR WHO whilst 'See Hear' (programme for the death) questioned the ethics of a physically handicapped man portrayed in a television programme as a monster-ED).*

Having said that, though, I only hope the rest of the season is just as gutsy and, if I may use the word 'adult', as the near perfect *VENGEANCE ON VAROS*.

Readers' Views

ROBERT UNSWORTH: I've just seen part 1 of *VENGEANCE ON VAROS* and have had the shock of my life ! What a marvellous story—good plot,wonderful alien(best I've seen for years) and reasonable actors . And as it's about selling television (videos) then it's surely topical considering the recent furore over 'Dallas' . It's when you see stories like this that you realise why you are a fan !...*STEPHEN TURNOCK:* I have only seen one episode of *VAROS* so far but part one must be one of the best episodes I have ever seen since I started watching in the Troughton era. Sil must surely be one of the most realistic aliens ever seen in the show . I also loved the 'giant - fly' effect...*FRANK BAND: VENGEANCE ON VAROS* was even better than *ATTACK*—a good, fast - moving storyline with plenty of action—some of it pretty strong too ! (I think the programme might be better placed *after* 'Jim'll Fix It')...*ROBERT MOYE VENGEANCE*, I thought, was even better than *ATTACK*. It even had a plot! (Shock! That's a turn-up for a JN-T production) ...*KEITH TOPPING: VENGEANCE ON VAROS* was even better than *ATTACK* . Great script (let's see an end to the "New writers are crap" campaign) and some briliant performances. The only disappointment was Jason Connery who said every line as though he were making a political speech, very wooden. By the way, did anyone notice the lines pinched from '1984'? Answers on a postcard...*CHRIS DUNK* Personally, I loved it, but I get the feeling that it is going to be one of those stories that you either *do* love—or hate...*SHAUN TOUGHER: VENGEANCE ON VAROS* was spectacular, if rather unsuited to the Sixth Doctor's presence . The serious and believable approach of Peter Davison would have been a benefit to this story. Sil was everything you promised, if rather smaller than I'd imagined. His immobility is a drawback, though — how did his race ever come to achieve power and keep it ? He would be quite harmless without allies or guards.The story worked tremendously on two levels—as a straightforward adventure and also as an attack on the detrimental effect of video and TV—brilliant ! . . . *BERNARD POWER:* The first episode was excellent, living up to all my expectations, but part two was such a letdown. The gunfight between Jondar and the guards was ridiculous; for two men presumably trained in this art to miss eachother at such close range was just amazing ! And when The Governor suggested getting to the Doctor via the ventilation duct—aaargghh! ...*STEVE ROGERS :* It started off quite plainly, but as it progressed it certainly improved. Sil is wonderful ! This is JN-T's best creation and I look forward to seeing him again. Well done Nabil ! ... *JUDITH BAILEY:* I'm not sure I liked this story. Interesting alien—extrapolating a society from a prison environment , and combining it with the dependence on video—a dig at *our* society and the way it could develop ? Afterall, are the Americans not experimenting with a style of TV voting? Sil was brilliant—really alive—an excellently acted, extremely belivable and well-developed character, and the way it laughed was *so* vain ! I wonder how much brief the sctor was given ?...*ROBERT MOYE:* I know the BBC are considering accepting advertising , but wasn't the Doctor's plugging of a well-known brand of mineral water (end of part 2) just a bit premature ?

selves though the ease with which they are now destroyed makes a mockery of their first (and best) stories. It is time they were put back into hibernation.

SPECIAL EFFECTS.....***½
Good, but nothing outstanding.

MUSIC.....***
Very haunting in places and largely borrowed from EARTH - SHOCK. Only marred by the jarring and irritating 'Lytton's theme'.

CONTINUED FROM P.6.

72%

OVERALL STORY.....***½
As usual, with an Eric Saward script, a LOT of loose ends and that unavoidable feeling of déjà vu. I did enjoy the Totters Yard scene—the Tardis was obviously returned to a previous Earth location by the Time Lords near to the Cybermen's activities. The irony is that when the Tardis landed in Totters Lane first time round it turned into a blue police-box, so, despite just a 22 year difference, wouldn't it have maintained its appearance, even if the chamelion circuit had been working temporarily ?

Star Ratings

SCRIPT.....****½
A quality script,which appears to be coming back into fashion nowadays. The use of the two onlookers, Etta and Arak, was particularly inspired, with their welcome interludes providing some light relief in what was often an intense and disturbing script,although their last scene conveyed the whole irony of the situation.

ORIGINALITY.....****
Although there were obvious parallels with THE SUNMAKERS and George Orwell's '1984', a good many ideas, new to DOCTOR WHO, were tried out and worked very well.

DIRECTION.....***
I must be in a minority. I always find Ron Jones's direction, along with Peter Moffat's, to be extremely lacklustre to say the least. More of a Graeme Harper story, I'd say ?

ACTING.....****
Mostly superb , particularly Nabil Shabin, Martin Jarvis , Sheila Reid,Stephen Yardley &, of course, Colin Baker and Nicola Bryant , but, unlike CAVES, some weaker performances too, especially from the extras.

SETS.....****
Another similarity with SUNMAKERS, designer Tony Snoaden, whose smaller sets were suffocatingly claustrophobic whereas the larger sets tended to carry a studio-bound air.

COSTUMES.....***
Nothing exciting—the Nazi undertones inherent in the script were overemphasized in the costumes, and Quillam came over more as a poor man's Sharaz Jek !

MONSTERS(Sil).....*****
Beat that John Friedlander !

SPECIAL EFFECTS.....***½
From the ridiculous (exterior model-shots of Varos) to the sublime (swirling sands and the giji fly).

MUSIC.....****
Very underplayed but what there was was excellent, from the quirky giji fly theme to The Governor's fanfare.

OVERALL STORY.....****½
Like DEADLY ASSASSIN and a good wine it will doubtless mature into a much loved and oft quoted story.
AND CUT IT. . .NOW !

79%

U.S. CON' REPORT;

By David Hanks

Chicago, the American capital of DOCTOR WHO fandom, played host to a 21st Anniversary celebration over the November Thanksgiving Weekend at the Hyatt Regency O'Hare hotel.

Three and a half thousand *DOCTOR WHO* fans, or 'Whovians' as they call themselves over there, filled the hotel for the three days of the convention, but that was still one and a half thousand less than the organisers, 'Spirit of Light', had hoped for, and only half the attendance of last year's 20th Anniversary do. Nevertheless, 3,500 is equal to only the very largest SF cons held throughout the U.S. and there were very few disappointed - people among the crowds that attended the Celebrity Panels, visited the Video Room, the Dealers' Room and the other attractions staged in the hotel.

Many fans had horror stories to tell of last year; waiting three hours for autographs and then being told the signing session was over was not an uncommon one. So, this time there were no such celebrity autograph sessions, though in compensation each attendee could receive a specially commissioned poster showcasing all the guests' personal signatures. The artwork for the poster was rather ugly but the signatures were genuinely individually done, as the guests willingly proffered their wilting right arms as proof !

Friday morning, 9 00am, and most fans were waiting for the Dealers' Room to begin trading, crowding in the small lower lobby outside it, then queueing up the stairs behind. The doors opened and the prospective buyers flocked in, their many dollars soon finding a home in the dealers' pockets. British dealers, who brought over BBC-licensed photos and hard-to-find '60s and '70s toys, games, books and merchandise, did the briskest trade but American dealers, with their *DOCTOR WHO*-imprinted posters, pencil cases, T-shirts, coffee cups and just about every other trinket imaginable fared very well too. Some of the best business was done in 'Bassetts Jelly Babies', unavailable over there due to the illegality of the sweets' colour dye, even though they sold at $2-3 a box !

Adjacent to the Dealers' Room was a gallery showcasing Fan Art, most of which was for sale in the auction held on the Saturday evening. Most pieces were portraits of one or more of the Drs done in pencil and taken from photos. Though the purpose of such an exercise eludes me, they were very pleasant looking and there were a few attempts to try something a little more interesting; some very original alien landscapes and planet views both painted and photographed from 'home-made special effects' being the outstanding exhibits.

Fairly soon after the Convention's start, the Video Room began showing old episodes; two of each of the Doctors present at the Convention, thus there was little time for Tom Baker with one showing only of *DESTINY OF THE DALEKS* and no William Hartnell. Even though Chicago now gets the programme every weekday on 'Pay TV' there are, obviously, still many programmes fans have yet to see over there, including the latter Davisons and the regeneration into Colin Baker. So showings of *CAVES OF ANDROZANI* and *THE TWIN DILEMMA* were always well attended, with the initial distrust of the fans towards the new, tastelessly-garbed Doctor soon passing. Audiences over there, in their masses, certainly believe in voicing their appreciation, even at a video screen, and so for every monster that bit the dust, and even for something as insignificant as one of the character's pointed remarks, there would be cheers, whistling and much congratulatory handclapping. The highlight, for me, was the late night showing of *WAR GAMES* which showed the Troughton episodes being as good as I remembered them, and more atmospheric, to my mind, than most of his successors.

With the continued success of *DOCTOR WHO* in the States, people who had only seen and/or followed the Pertwee and Baker eras have now started to appreciate the old black and white stories. Certainly there were a lot more Troughton imitators amongst the fans who came in costume than last time. The Doctors that the Americans 'started' with or grew up with (the 3rd and 4th) are by far still the most popular though. This, too, is echoed in the fancy dress.

Dressing up is *"part of the fun"* according to a lot of fans with whom I spoke to and well over half the attendees turned up in a costume of some sort, even if only a home-made Tom Baker scarf. Apart from the previously mentioned Troughtons, Pertwees and Tom Bakers, there were also some Davisons, very few Hartnells, Masters, a rather attractive Leela, a full-sized robot-controlled K9 and a very convincing Cyberman. A few fans were even apeing the crazy quilt look of the new Doctor ! Some attendees took their imitations one step further and attempted to assume the roles they were dressed up as which was taking things a bit far. Most of the Pertwees came over more like Quentin Crisp than the Dandyish 'man of action' !

On Saturday night all of this culminated in a costume parade before three celebrity judges; Patrick Troughton, Lalla Ward and Terrance Dicks. Contestants, who numbered into their hundreds, emerged from a mock Tardis and walked to centre stage in view of the judges and packed auditorium where many, hoping to gain more votes, would perform some sort of skit. Some of these were uninspired, heckling Patrick Troughton was a favourite, a few were rather embarrassing but many were rather good, notably a William Hartnell Doctor reciting the farewell speech from *TENTH PLANET*, and a Doctor to Master changeover all performed in rhyme. Walking off with the best of show award, and deservedly so, was a group dressed as Doctors one to six. The Colin Baker lookalike told the audience he didn't want to be the Doctor, he wanted to be a lumberjack, and proceeded to lead the rest of the group, all now attired in check shirts and peaked caps, into the full version of Monty Python's Lumberjack Song !

Also worthy of mention were two home-made Daleks which reportedly cost a couple of thousand dollars each to make and were seen frequently roving around the Convention. Their visions must have been 'impaired' because when one bumped repeatedly into a pillar I happened to be standing by, the Dalek's occupant issued forthwith a decidedly un-Skaro like expletive !

Of course, the main attraction of any Covention are the guests, and 'Tardis21' boasted 17 of them; four Doctors (Troughton, Colin Baker, Pertwee and Davison), seven assistants (Janet Fielding, Lis Sladen, Mark Strickson, Ian Marter, Nicola Bryant and, making their American debuts, Frazer Hines and Lalla Ward), three members of U.N.I.T., one Master, writer (Terrance Dicks) and the inevitable JN-T.

The American audiences elevates the actors and actresses who appear at these Conventions to a 'stardom' that seems way out of context to their actual standing in the profession (mostly out of work, according to their answers to the question which asked what they were doing now). This is not meant to be unkind but I did find some of the present giving, some of the handclapping - and the repeated words of praise a little too fawning. In a way it is understandable as these 'stars' are a race apart to U.S. audiences accustomed to its own home programming and rarely seeing the *DOCTOR WHO* performers in any other role before or after appearing in the programme. On the whole, though, the Panels were great fun, the guests are always treated really well and respond in kind even when not 'on show'. Where they were 'on show' the most hilarious hijinks they get up to during the debates were at the nightly cabarets in the Hotel's own club. It did seem a shame that one of the three nights couldn't have been made alcohol-free so people under 21 could have attended. They missed a great show.

Undoubtably, the hit of the Convention was Colin Baker. An unknown quantity to American audiences before this weekend, his natural exuberance immediately won over the fans and the Sixth Doctor Panels were always great fun to attend. Highpoint was Colin re-enacting the strangling scene from *THE TWIN DILEMMA*, with the 'aid' of Nicola Bryant, who was throttled again when it was pointed out that many fans hadn't had their cameras ready to record the event !

And finally, there was a closing ceremony which I missed as I had to catch a train, though by all accounts the Convention ended on as high a note as it began.

All in all; given the choice between the rampant enthusiasm of the American fans and the more reserved attitude of the British I'll take the former every time.

I LOVED IT !

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THE FANS ("We don't 'all' dress up") !

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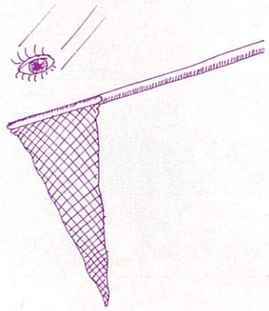

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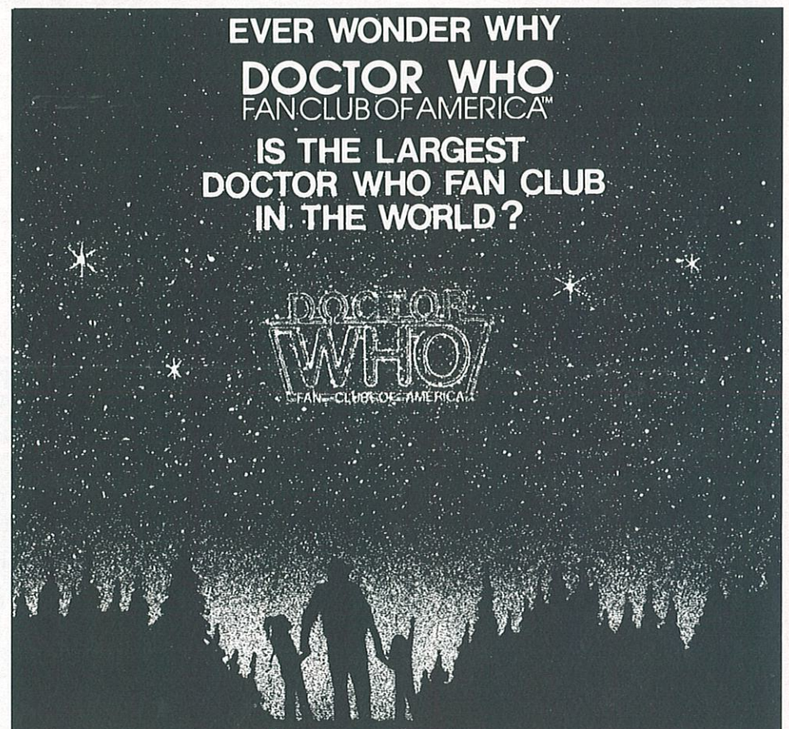

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/SEASON 22 REVIEWS/
The first reviews of MARK OF THE RANI (by Owen Bywater) and THE TWO DOCTORS...

/STAR INTERVIEW/
We hope to feature an exclusive interview with John Scott Martin, an actor who has appeared alongside no less than six DOCTORs WHO...

/NEWS/
New covers from Target...VENGEANCE and RANI audience ratings...Fanaid update & Much More...

/SEASON 22 PHOTOS/
Exclusive Season 22 photos from MARK OF THE RANI and THE TWO DOCTORS...

& MUCH MORE !!

Afro-Tapes Latest

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Literally as this issue of *DWB* was going to press, we were contacted by Jeremy Bentham who confirmed that the previously missing film copies of *THE WAR MACHINES* and *THE TIME MEDDLER*, recently discovered in Nigeria, have been safely returned to the BBC for cleaning and are now safely residing in the BBC Film Library.

Concern was growing over the delay of their shipment from Ethiopia and it was feared that recent political troubles could prevent them ever returning home. They arrived back in England on Thursday, 31st January.

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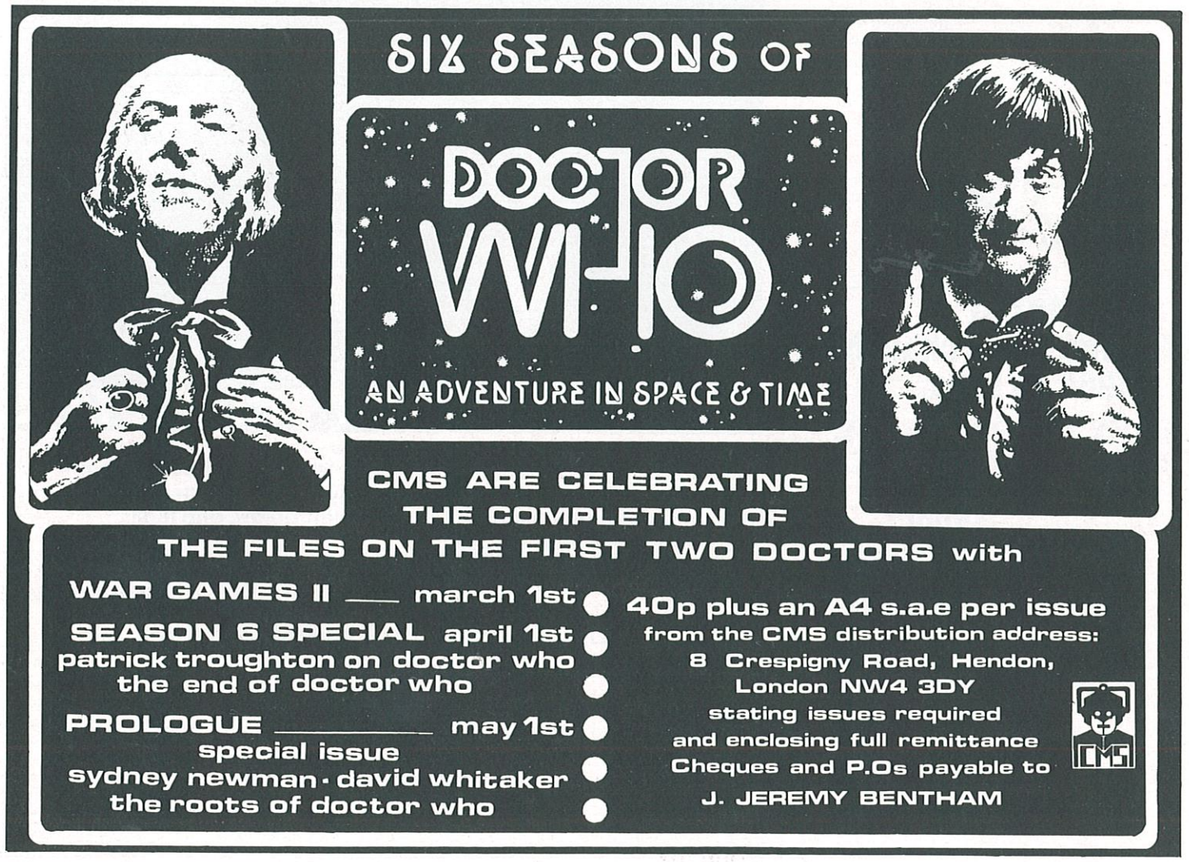
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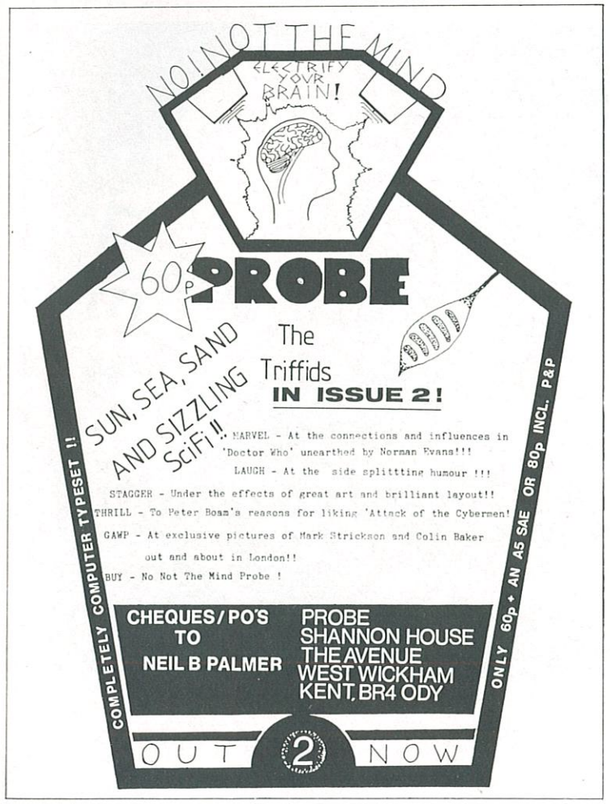
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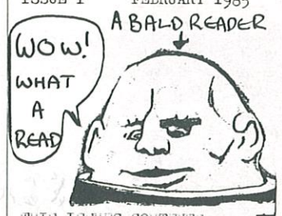

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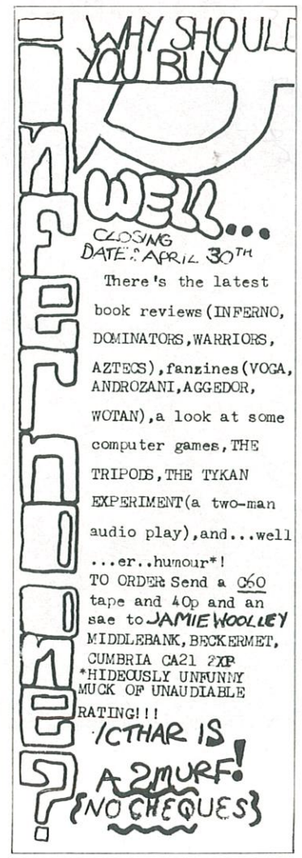
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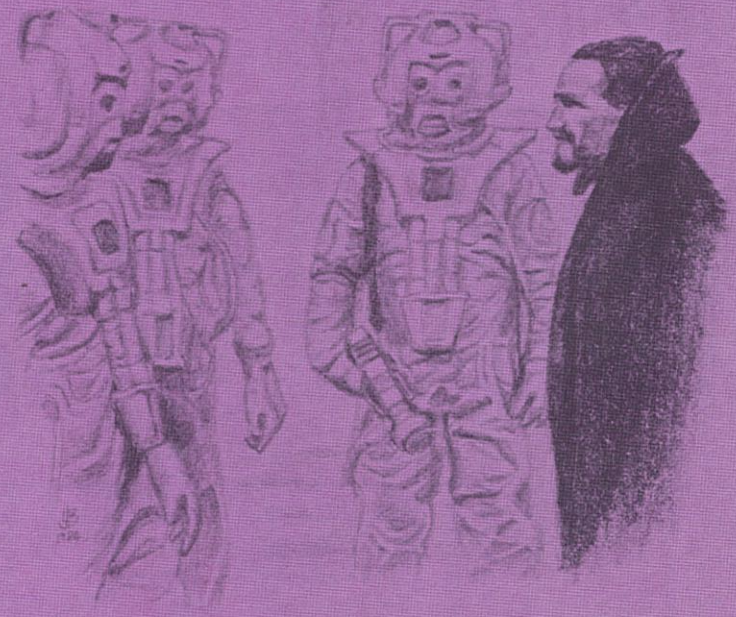

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